



Remember K.P.
Whitehead and Dennis McG
Moab, Utah in 1940. Both
dams to help guard agains
years later these two men c
in Belgium. (Photo and info
Whitehead, Heber City, Utah

Duty? CCC enrollees Art

Art Whitehead 158 S. 300 W. Heber City, UT 84032







Dr. Raymond Green 375 East 200 North Heber City, Ut. 84032



# PHOTOGRAPHY



Art Whitehead 158 S. 300 W. Heber City, UT 84032

Oct. 14th 1991

Hi Doc. :

Here are a couple of photos of myself.

I shot them over the week-end. Hope they will

do.

Sincerely

It whitehead

# On the Other Side of the Camera

Everyone knows Art Whitehead is a photographer. He acts like a photographer—even looks like one. But most people don't know all the other things he does.

Art is a collector. At some time in his life he has collected everything that can be collected. Now he's limiting himself to old post cards, ink bottles, stamps, history books, and CCC memorabilia. (He was a CCC enrollee in the 1930's.)

He has won many awards for his stamps, including a complete collection of Nepal stamps, World War II Germany stamps, and a Winston Churchill exhibit. But Art's interests aren't limited to collecting.

His reading list would challenge a history professor. For example, he has read nearly every book written about Winston Churchill and belongs to the International Churchill Society. His fascination with history books led to his successful effort to name a mountain.

The story about naming a mountain began in 1976, when Art read a book titled "Timothy O'Sullivan, America's Forgotten Photographer," by James D. Horan. O'Sullivan covered the Civil War as one of Mathew Brady's photographers. Many of his photos were mistakenly attributed to Brady. Two years after the Civil War, O'Sullivan signed on as official photographer for the Clarence King Geological Survey, which took him into the western Rocky Mountains and the Great Basin. During this survey, O'Sullivan made many fine photographs of the Wasatch Mountains, canyons, and nearby desert country. He is credited with the first photos of the Great Salt Lake.

Art Whitehead (left) with James D. Horan, author of "Timothy O'Sullivan,



Horan wrote: "There are several valleys, mountains, and rivers named after western photographers, but O'Sullivan, one of the greatest, has no living monument to his work. I hope that some snow-capped peak, quiet stream, or lonely valley will someday carry the name of Timothy O'Sullivan in tribute to this gallant American photographer."

This passage struck a responsive chord in Art. He decided a living monument to O'Sullivan should be found right here in Utah. He started with a form titled "Proposal of Name for an Unnamed Domestic Feature." He then began the search for a suitable feature.

An avid hiker and cross-country skier as well as a member of the Wasatch Mountain Club, Art knows a lot about the mountains near Salt Lake City. He found an imposing peak of II,275 feet that was situated between Twin Peaks and Dromedary Peak and visible from Salt Lake Valley. It was nameless.

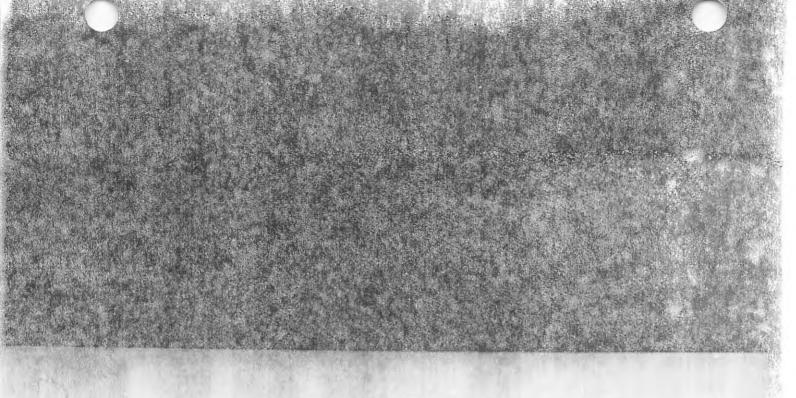
On April 6, 1978, he submitted his proposal to the Utah State Committee on Geographic Names and it was well received and approved. The Utah Committee forwarded the proposal to Washington, D.C. On August 10, word was received of the National Board's approval. O'Sullivan Peak became a reality. Art was proud of his achievement.

Writer James Horan was so pleased with the news that he visited Salt Lake City in 1978 to meet Art and discuss their mutual interest in O'Sullivan Peak. This was one of Art's happiest moments and is captured in the accompanying photo taken by his daughter Heidi.

His feelings concerning the mountain are similar to the pride he has about serving in Europe during World War II as a staff sergeant in the 12th Army Group under General Omar Bradley.

During the past several years, Art and his camera have touched many lives throughout the Region. He has photographed Congressmen, Chiefs, and other dignitaries as well as people doing all kinds of work. His photos have appeared in the Intermountain Reporter, other publications and slide presentations. He knows a great deal about the people he has photographed, so it seems fitting to let everyone know more about the man on the other side of the camera.

Art transferred to the Geometronics Center in Salt Lake City on May 14. He will be missed.



#### UTAH STATE COMMITTEE ON GEOGRAPHIC NAMES

April 6, 1978

Utah State Historical Society 307 West Second South Salt Lake City, Utah 84101

#### MEMBERS PRESENT:

Name	Term Expiration Date
Jay M. Haymond, Exec. Sec.	December 31, 1979
Theron Luke	Exofficio
Kent Malan	December 31, 1980
Earl Olson	December 31, 1979
Howard Ritzma	December 31, 1981
Keith Rosevear	December 31, 1981

#### VISITORS PRESENT:

Art Whitehead 2 27/0 EAST 3100 Scath, SALT LAKE CITY, WITH Susan Mortensen 84109

#### MEMBERS ABSENT:

Wendy Hassibe December 31, 1981

Jack Headley December 31, 1979

David Miller December 31, 1980

#### ITEM 1: MINUTES

Earl Olson who attended the March 2 committee meeting was not listed as attending. Kent Malan made a motion that the minutes be approved with the correction. Earl Olson seconded the motion.

### ITEM 2: U.S. BOARD MINUTES

The U.S. Board Minutes were reviewed. The names reviewed by the Board for Utah were brought before the Committee. These names included some the Committee had approved. Kent Malan after a conversation with the staff of the U.S. Board said the reason for the wait is that the U.S. Board is awaiting input from another agency. That is the reason the names appear delinquent on the U.S. Board's listing.

#### ITEM 3: DOCKET LIST 226

Bobs Lake (approved) Material provided by the Ogden Ranger's District of the Forest Service relating to Bobs Lake was read to the committee. Earl Olson moved that the name be approved. Keith Rosevear seconded the motion.

## UTAH STATE COMMITTEE ON GEOGRAPHIC NAMES

AGENDA

6 Apr 1978

ITEM 1: MINUTES

ITEM 2: U.S. BOARD MINUTES

ITEM 3: DOCKET LIST 226

The second second

ITEM 5: DOCKET LIST 230

ITEM 6: DOCKET LIST 232

ITEM 4A: PROPOSAL C= MAME -- ART WHITEHEAD ITEM 4A: LETTE FROM ITEM 4A:

ITEM 7: LETTERS FROM DONALD ORTH

ITEM 8: DISTRIBUTION OF MATERIAL RECEIVED FROM THE UGMS

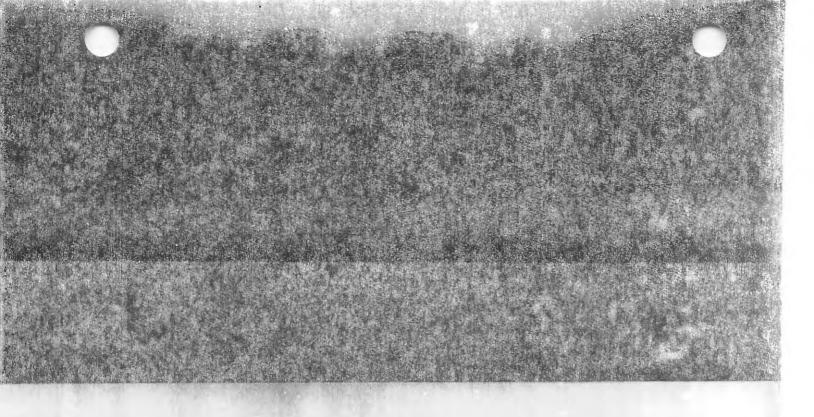
ITEM 9: AMERICAN NAMES SOCIETY REPORT

ITEM 10: OTHER BUSINESS

ITEM 11: NEXT MEETING, May 4, 1978 at 1:30 p.m.

Crane Building

307 West Second South Salt Lake City, Utah



ART WHITEHEAD 2710 EAST 3100 SOUTH SALT LAKE CITY, UTAH 84109

> APRIL 6th, 1978 1978

DEAR SIR :

IT IS VERY URGENT THAT I GET IN TOUCH WITH ONE OF YOUR AUTHORS. JAMES D. HORAN, BY NAME.

IM SURE WHAT I HAVE TO TELL HIM SHOULD BE OF GREAT IMPORTANCE TO HIM. IT IS CONCERNING HIS BOOK "TIMOTHY O SULLIVAN, AMERICAS FORGOTTEN PHOTOGRAPHER".

WOULD YOU PLEASE SEND ME HIS ADDRESS SO THAT I MAY WRITE TO HIM ?

SINCERELY:

ART WHITEHEAD, PHOTOGRAPHER, U.S. F.S.

APR 11 1978

Telephone (212) 532-9200

Cable Address LETOUT NE



ONE PARK AVENUE, NEW YORK, N.Y. 10016

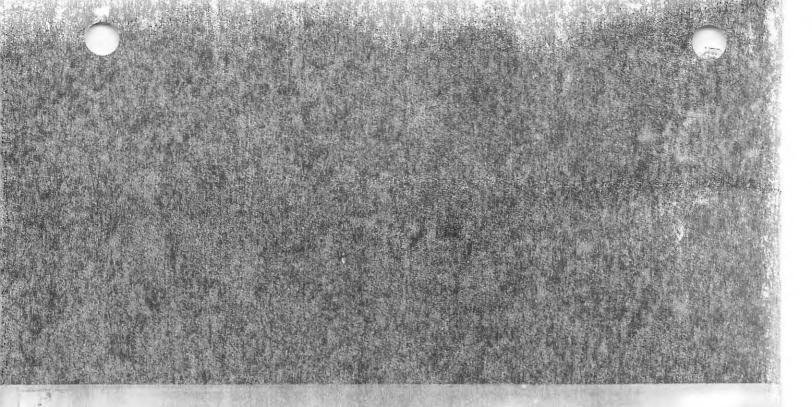
Dear art Whitehead

I am sorry to say that due to company policy, I am unable to forward the author's address that you have requested.

If you would like your mail to reach the author, please write to the author in care of our company, and I will gladly forward your letter to him/her.

Sincerely,

Bernice Leong Royalty Department





UTAH GEOLOGICAL AND MINERAL SURVEY

606 BLACK HAWK WAY SALT LAKE CITY, UTAH 84108 (801) 581-6831

SCOTT M. MATHESON Governor

GORDON E. HARMSTON
Executive Director
Department of Natural Resources

April 24, 1978

Mr. Art Whitehead U.S. Forest Service 324 25th Street Ogden, UT 84401

Dear Art:

Got to thinking about Mr. O'Sullivan and his early day photographs. A couple of pages or more in our twice yearly journal, Utah Geology, might very well feature several of his scenes of the Wasatch Mountains with a brief recital of his life and photographic career, particularly as it related to various geological expeditions.

A photo of O'Sullivan Peak (Spring 1978) might be appropriate. Would you be willing to work up something of this sort? Give me a call after you have had a chance to think about it.

With best regards,

HOWARD R. RITZMA Assistant Director

HRR:hl

# O'Sullivan Peak?

Civil War and western frontier photographer Timothy H. O'Sullivan, who did work in the Wasatch Mountains, will have a peak 23 miles southeast of Salt Lake City named after him if a recommendation is

The unnamed mountain will become O'Sullivan Peak if the suggestion of the Utah State Committee on Geographic Names is accepted by its national

Suggestion for honoring the pioneer photographer came from Art Whitehead, Forest Service employee, photographer and amateur historian.

State officials say national acceptance of a state recommendation is usually assured, if no controver-

Timothy H. O'Sullivan was a contemporary of Matthew Brady, famed Civil War photographer, and O'Sullivan took many pictures of that conflict.

# TIMOTHY O'SULLIVAN America's Forgotten Photographer

Timothy H. O'Sullivan was one of Timothy H. O'Sullivan was one of America's great photographers as the more than 400 superb examples of his are reproduced here testify. Yet, for over three-quarters of a century, the brilliant Civil War and frontier photographer has been forgotten by all but a handful of scholars and specialists.

Until recently, many of O'Sulli-

Until recently, many of O'Sulli-van's finest photographs of the Civil War have been mistakenly attributed to Mathew Brady, his friend and mentor. Novelist and historian James D. Horan here sets the record straight, and has, moreover, through more than a decade of painstaking research, reconstructed the obscure but remarkable life of a man of great talent and courage

O'Sullivan's work carried him through the major battles of the Civil War; he and his mule-drawn darkroom were under fire from Sec-ond Manassas to Appomattox. Accompanying U.S. geographical ex-peditions for almost a decade following the war, he lugged his cumbersome 20 x 24 camera across the vast, dangerous, and unexplored American West to make the first photographs of natural wonders like the Great Salt Lake, the Mojave Desert, Shoshone Falls, the Canyon

(continued on back flap)

wed from front flap) de Chelly, and the Grand Canyon. He was along as official photographer when the Selfridge Expedition

cut its way through the dense jun-gles of the isthmus of Panama to survey a canal route.

The momentous events be lived through and the places he visited, enduring great hardships, are immortalized here in the finest examples of his wet-plate art. TIMOTHY O'SULLIVAN: AMERICA'S FORGOTHEN PROTOGRAPHER is a significant contribution to the picturial, Civil War and Western Frontier history of



James D. Floran, novelist and historian, is the author of thirty books. many of which have won outstanding literary awards. Among them are the Edgar Allan Poe Award, the Buffalo Award, and the Western Heritage Award. Several of his books were major book club selections.

Printed in the U.S.A.

BONANZA BOOKS

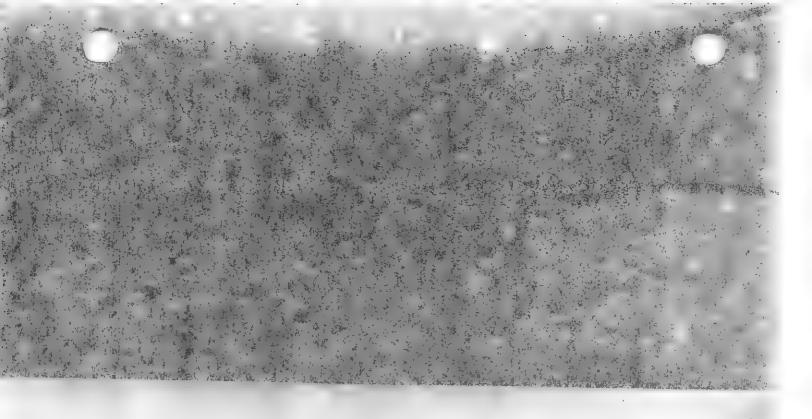
From the

james d. horan

Civil War and

Western





james d. horan

(201) 256-8417 27 Woods Road Great Notch Little Falls, N. J. 07-924

May 28,1978

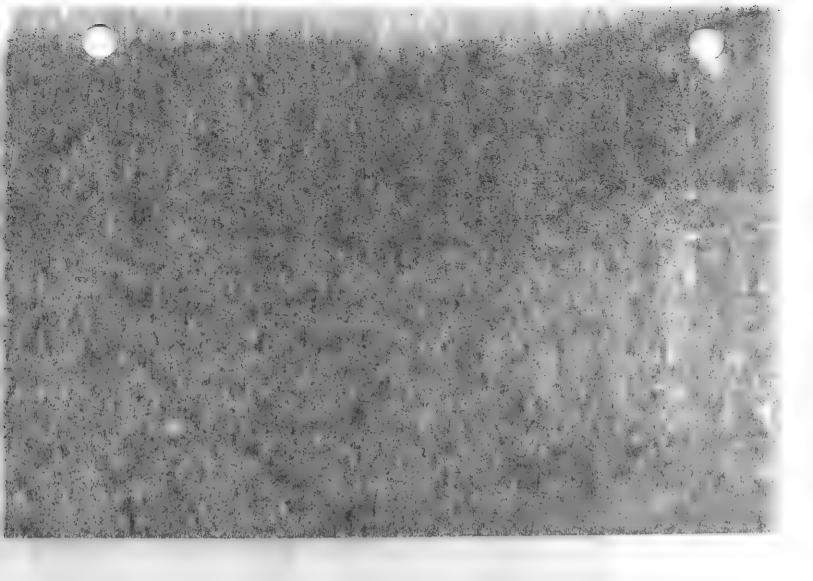
Dear Mr. Whitehead:

Thank you for your letter. I would like to have more information on the project, along with pictures and maps of the mountain. When the name of the mountain is finally approved, please let me know and I will use it as an epilogue to the next printing. You and the Utah State Historical Society will get credit.

By the way. I hope it will be pointed out that the O'Sullivam to revealed he had never been honored in the West.

Best wishes and my congratulations.

James D. Horan



The Utah State Committee on Geographical Names has recommended that an 11,275-foot peak in the Wasatch NF, 23 miles SE of Salt Lake City, be named O'Sullivan. The name was submitted to the Committee by Art Whitehead, Forest Service employee, in honor of the late Timothy O'Sullivan, a Civil War and western frontier photographer.

Art, who is a history buff and photographer, made the nomination as a private citizen, not as a Forest Service representative. James D. Horan, author of several widely read historical books, including one about O'Sullivan, has been in contact with Art and is very interested in the naming.

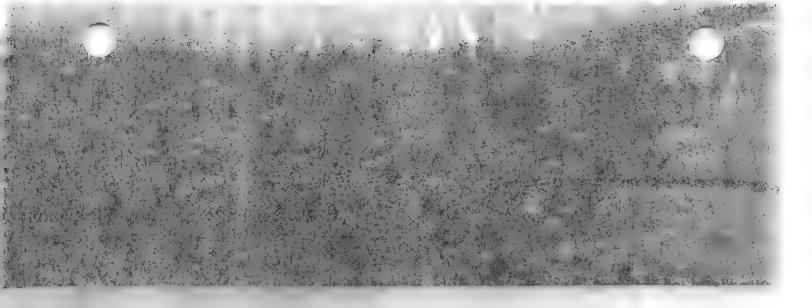
Approval of the National Board is expected in late July. It will probably receive a great deal of publicity, locally as well as nationally.



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MEMO TO ART WHITEHEAD; RE: O'SULLIVAN'S PEAK FROM JIM HORAN

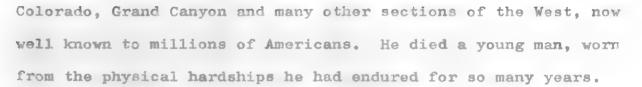
We are gathered today extends to name in for Timothy O'Sullivan, one of America's greatest photographers who left us and all future generations of Americans a priceless heritage of the virgin West which he had imprisoned forever in his glass plates.

He was a slender gentle man, brought to this country from
Ireland by his parents who settled in Staten Island, near the summer
home of the immortal Mathew Brady, whose name is synonymous with
American photography.

Brady hired O'Sullivan to work in his famous New York
City gallery on Fulton Street. Later O'Sullivan became a photographer and when the Civil War began he was sent by Brady and another
great photographer, Alexander Gardner, to cover the battlefields.

while it was Brady's great dream of photographing a war, it was O'Sullivan who took most of the pictures of that bloody conflict. After the war O'Sullivan joined Clarence Kin't expedition to the West to photograph the vast and mysterious land which so many had called "the American Desert." For four years he and King's tiny band of scientists moved across the great spaces, surviving enormous hardships but finally bringing back to Congress a comprehensive report of what lay beyond the Mississippi. O'Sullivan's impressive photographs showed the world what the American West of the 1860s and 1870s really looked like; for our country's leaders it was like peering into the unknown. Here were the Indians, the mighty rivers, the majestic mountains, the stuinningly beautiful lakes.

O'Sullivan again returned to the West with the Wheeler Expedition and again his camera captured the stark beauty of the



He is buried in an unknown grave in a Staten Island cho yard, so it is appropriate that today we name this majestic peat after him, a towering monument to the man who is so much a part the history of the Great American West.



Docket 235 For consideration at the July 13, 1978 Meeting

PAGE 24

OREGON (cont.)

by the Oregon Board on December 2, 1977; name does not appear on current maps but is reported to have been locally used for 50 years; in Deschutes NF.

Crack: atram, 8 km (5 mi.) long, heads at 45°52'51" N, 123°24'23" W, flows ESE to Rock Creek 13.7 km (8.5 mi.) S of Birkenfeld; Clatsop and Columbia Cos., Oreg.; sec. 32, T 5 N, R 5 W, Willametta Mer.; 45°52'35" N, 123°19'06" W. Not: Selders Creek.

GS (Topo.), Birkenfeld 1:62; to establish a name and application reported in local use; USGS and county maps show recommended name and application; AMS map shows variant heading; not in a NF.

Creek: stream, 16.1 km (10 mi.) long, heads at 18" N, 123°32'15" W, flows SE to Beneke Creek 4.2 km 16.1 km (10 mi.) long, heads at (2.6 mi.) N of Jewell; Clatsop Co., Oreg.; sec. 25, T 6 N, R 7 W, Willamette Mer.; 45°57'58" N, 123°29'30" W; 1959 description revised. Not: Beneke Creek.

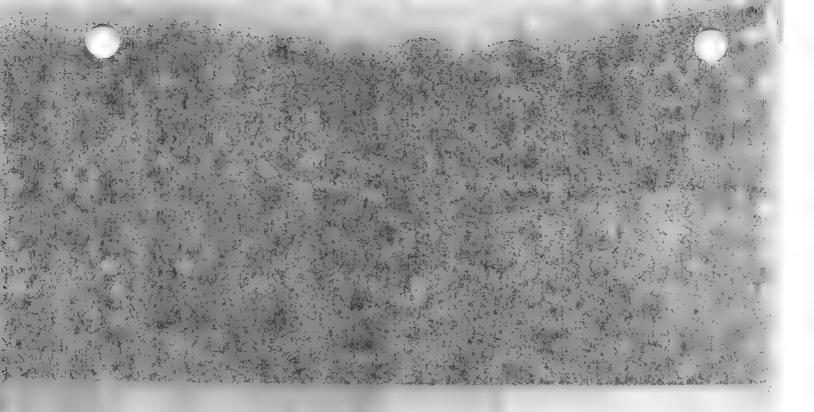
USGS (Topo.), Vancouver and Hoquian 1:250; 1959 decision description revised in order to agree with local usage; current decision extends the name Walker Creek onto the lower course of Beneka Creek; USGS and county maps show recommended application; AMS map shows variant applied to lower course of Walker Creek; not in a NF.

#### HATU

O'Sullivan Peak: peak, elevation 3,437 m (11,275 ft.), in the Wasatch Range 15.3 km (9.5 mi.) NE of Draper; named for Timothy H. O'Sullivan (1840-1890), Civil War and Western frontier photographer who was the official photographer of the King Expedition of 1867-1869 and the Wheeler Expedition of 1871-1875; Salt Lake Co., Utah; 40°35'27" N, 111°42'38" W.

commemorative name; approved by Utah Committee on Geographic Names on April 6, 1978; feature is unnamed

on available maps; in Wasatch NF.



Utal Geologia and Mineral Survey

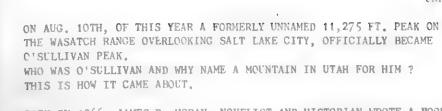
Dear Ad-

O'Sullivara Pack is now official.

I can see it very distinctly out of the front androwed of our building in Research Pack on really a very imposing peak and a fine choice to commemorate your photographic predacessor.

Best -

- House



BACK IN 1966, JAMES D. HORAN, NOVELIST AND HISTORIAN WROTE A BOCK CALLED "TIMOTHY O'SULLIVAN," AMERICA'S FORGOTTEN PHOTOGRAPHER. I, ART WHITEHEAD, FOREST SERVICE PHOTOGRAPHER WAS GIVEN A COPY OF THE BOOK IN 1976. THE BOOK RECONSTRUCTED THE OBSCURE BUT REMARKABLE LIFE OF A MAN OF GREAT TALENT AND COURAGE. TIMOTHY O'SULLIVAN WAS BORN IN IRELAND BUT DIDN'T REMAIN THERE VERY LONG. WHEN HE'WAS TWO YEARS OF AGE, HIS FAMILY SAILED FOR AMERICA WHERE THEY SETTLED IN STATEN ISLAND, NEW YORK. AS A BOY, TIM WAS INTRODUCED TO PHOTOGRAPHY BY MATHEW BRADY, WELL-KNOWN PHOTOGRAPHER, WHO ALSO LIVED ON THE ISLAND. O'SULLIVAN SPENT THE NEXT FEW YEARS SERVING HIS APPRENTICE—SHIP IN BRADY'S NEW YORK PHOTO GALLERY.

FROM 1861-1865, O'SULLIVAN COVERED THE CIVIL WAR AS ONE OF BRADY'S WARD DROTOGRAPHERS. MANY OF THE WAR'S FINEST PHOTOGRAPHS.—TAKEN BY

FROM 1861-1865, O'SULLIVAN COVERED THE CIVIL WAR AS ONE OF BRADY'S WAR PHOTOGRAPHERS. MANY OF THE WAR'S FINEST PHOTOGRAPHS—TAKEN BY O'SULLIVAN—HAVE BEEN MISTAKENLY ATTRIBUTED TO MATHEW BRADY. ANY PHOTOGRAPH TAKEN BY ONE OF BRADY'S PHOTOGRAPHERS BECAME A "PHOTO BY BRADY".

TWO YEARS AFTER THE CIVIL WAR, O'SULLIVAN SIGNED ON AS OFFICIAL PHOTOGRAPHER FOR THE CLARENCE KING GEOLOGICAL SURVEY, WHICH TOOK THEM INTO THE WESTERN ROCKY MOUNTAINS AND THE GREAT BASIN. DURING THIS SURVEY, O'SULLIVAN MADE MANY FINE PHOTOGRAPHS OF THE WASATCH. MCUNTAINS, CANYONS, AND NEARBY DESERT COUNTRY. HE IS CREDITED WITH THE FIRST PHOTOGRAPHS OF THE GREAT SALT LAKE. AT THE COMPLETION OF THE KING SURVEY, O'SULLIVAN JOINED THE THOMAS SELFRIDGE SURVEY EXPEDITION, WHICH WAS TO SURVEY A POSSIBLE CANAL ROUTE THROUGH THE DENSE JUNGLES OF THE ISTHMUS OF DARIEN(PANAMA).

IN 1871, HE WAS BACK AGAIN IN THE WEST, THIS TIME WITH LT. GEORGE WHEELER'S GEOLOGICAL SURVEY. THIS SURVEY WAS TO TAKE THEM INTO PARTS OF FASTERN NEVADA AND ARIZONA TO PREPARE ACCURATE MAPS OF THESE TERRITORIES.

C SULLIVAN'S EQUIPMENT WAS A LARGE 20X24 CAMERA, WHICH USED THE WET DILECTOR PLATE SYSTEM. THIS REQUIRED COATING THE GLASS PLATES JUST FOR EXPOSING THEM, QUICKLY DEVELOPING THE GLASS NEGATIVES UNDER DIAY WOULD BE CONSIDERED NEXT-TO-IMPOSSIBLE CONDITIONS. ALL OF THE ATTOMS WERE CARRIED OUT IN VERY PRIMITIVE FIELD CONDITIONS.

1 10-18 AT THE AGE OF 42. HIS BODY RESTS IN AN UNMARKED GRAVE STATE.

IN THE FIRST PART OF THE BOOK, TITLED "AN AUTHOR'S REPORT", MR HORAN WRITES "THERE ARE SEVERAL VALLEYS, MOUNTAINS, AND RIVERS NAMED AFTER WESTERN PHOTOGRAPHERS, BUT O'SULLIVAN, ONE OF THE CREATEST, HAS NO LIVING MONUMENT TO HIS WORK, I HOPE THAT SOME TREET SNOW CAPPED PEAK, QUIET STREAM, OR LONELY VALLEY WILL SOMEDAY CARRY THE NAME OF TIMOTHY O'SULLIVAN IN TRIBUTE TO THIS GALLANT AMERICAN PHOTOGRAPHER. AFTER READING MR HORAN'S BOCK AND STUDYING THE REMARKABLE PHOTOGRAPHS TAKEN BY O'SULLIVAN, I WAS VERY IMPRESSED BY THE MAN AND WHAT HE HAD ACCOMPLISHED IN HIS SHORT BUT FUEL LIFE, I REREAD THE PART ABOUT WANTING TO GET A LIVING MONUMENT NAME FOR HIM. WHY NOT RIGHT HERE IN UTAH WHERE HE MADE MANY GREAT PHOTOGRAPHS. I WAS GOING TO TAKE ON THE PROJECT. FIRST I CHECKED WITH KENT MALAN WHO WORKS IN MAP EDIT FOR THE FOREST SERVICE, TO FIND OUT HOW ONE GOES ABOUT CETTING A STREAM, LAKE, OR MOUNTAIN NAMED. I WAS GIVEN A FOREST SERVICE FORM TITLED " PROPOSAL OF NAME FOR AN UNNAMED DOMESTIC FEATURE", THE FORM ASKS YOU TO FILL IN THE FOLLOWING: PROPOSED NAME-DESCRIPTION AND EXTENT OF FEATURE-LOCATION, LATITUDE AND LONGITUDE. DISTANCE AND DIRECTION FORM PROMINENT TOWNS. BASIS OF KNOWLEDGE THAT THE FEATURE IS UNNAMED. REASON FOR CHOICE OF NAME. ASSOCIATION, IN ANY, OF THE PERSON WITH THE FEATURE TO EE NAMED. BRIEF BIOGRAPHY. .

MY FIRST STEP WAS TO PICK OUT A SUITABLE DOMESTIC FEATURE. I CHECKED MAPS OF THE WASATCH MOUNTAINS (I WANTED SOMETHING CLOSE TO SALT LAKE CITY, THAT IF POSSIBLE COULD BE SEEN FROM THE SALT LAKE VALLEY). I LOCATED AN IMPOSING PEAK OF 11,275 FT. THAT WAS SITUATED BETWEEN TWIN PEAKS AND DROMEDARY PEAK, BOTH OUTSTANDING MOUNTAIN PEAKS ON THE WASATCH RANGE. AND COULD #85 BE CEARLY SEEN FROM SALT LAKE CITY. I CIRCLED THE PEAK ON THE MAP AND TOOK IT TO MAP EDIT AND TOLD THEM "THIS IS THE FEATURE I'D LIKED NAMED." A FEW DAYS LATER I WAS TOLD THAT THE PEAK I PICKED OUT WAS REALLY UNNAMED. AND THAT XIXHABYAXSORB EWANEE SO FAR SO GOOD. KENT TOLD ME THAT NEXT MY PROPOSAL WOULD HAVE TO BE SUBMITTED TO THE UTAH STATE COMMITTEE ON GEOGRAPHIC NAMES. AND THEIR NEXT MEETING WAS ON APRIL 6TH. INEXXN THE MEETING ARE HELD AT THE UTAH STATE HISTORICAL SOCIETY IN SALT LAKE CITY. I MADE MY PROPOSAL AND IT WAS WELL RECEIVED, CONSIDERED AND APPROVED. THE NEXT STEP WAS FOR THE UTAH COMMITTEE TO FORWARD THE PROPOSAL TO THE BOARD ON GEOGRAPHIC NAMES IN WASHINGTON D.C. FOR THEIR CONSIDER-ATION. ON AUGUST 10TH WE WERE NOTIFIED OF THE NATIONAL BOARD'SS APPROVAL AND O'SULLIVAN PEAK BECAME A REALITY. I NOTIFIED MR HORAN BACK IN LITTLE FALLS NEW JERSEY AND HE WAS VERY JPLEASED WITH THE NEWS. HE FELT THAT TIM O'SULLIVAN AT LONG LAST IS GETTING SOME OF THE HONOR HE DESERVES.

# O'SULLIVAN PEAK Wasatch-Cache National Forest, Utah (Decision #7303 - August 10, 1978)

One hundred and nine years after his death, a Civil War-era photographer received recognition when an 11,275-foot mountain peak in the Wasatch Mountains, east of Salt Lake City, was named in his honor.

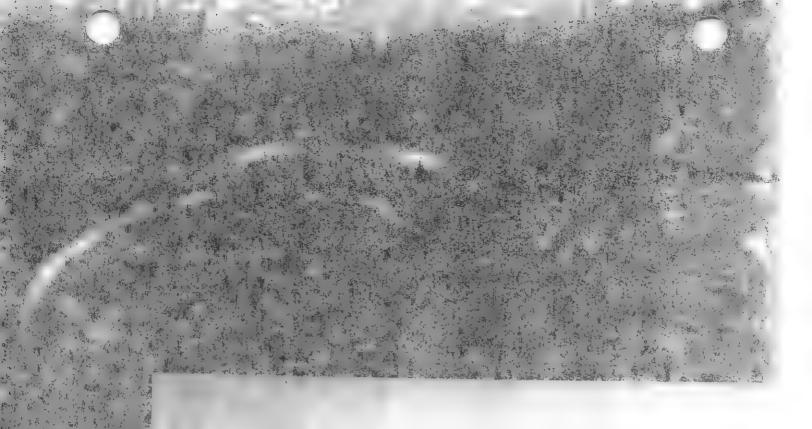
The photographer, Timothy O'Sullivan, was an assistant to Civil War photographer Mathew Brady. In 1862, O'Sullivan left Brady and went on to photograph numerous Civil War battiefields. After the war, he accompanied a government expedition to survey territory in the West. His photographs of the untamed wilderness helped to illustrate the untapped resources in the area.

O'Sullivan was all but forgotten until a century later when James D. Horan, a New York writer, discovered O'Sullivan's existence and his photographic skills. In 1966, he published Timothy O'Sullivan: America's Forgotten Photographer.

Several years later, Arthur Whitehead, a government photographer, read the book and decided that O'Sullivan's obscurity was undeserved. He began to search for an unnamed natural landmark that could put O'Sullivan's name on the map.

And so, a mountain peak in Utah, lofty and snow capped, bears the name of a modest, lighthearted Irishman who died at Staten island, New York, at age 42, of tuperculosis and was buried in an unmarked grave . . . and everyone forgot that he had existed, until Horan, Whitehead, and State and Federal Governments found a mountain and named it O'Sullivan Peak.





j. d. HORAN

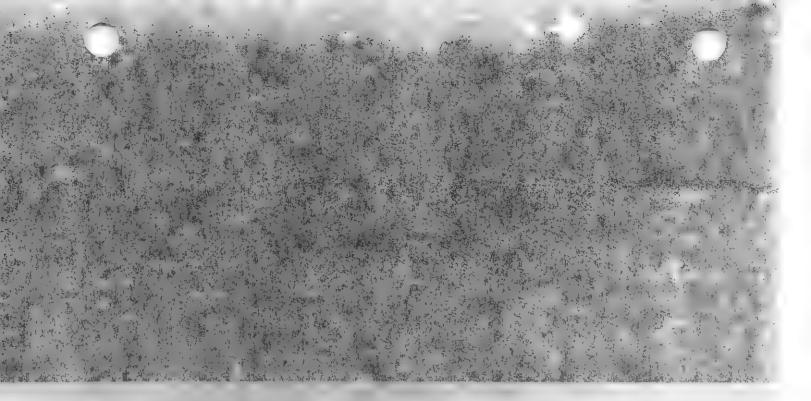
8/27/78

Dear Art:

I thought you might like to have this copy of the article Mark Stuart wrote in yesterday's Bergen Record, now no longer a New Jersey paper but a makanak metropolitan sheet we has a few errors but on the whole he wrote a nice piece which will have a large circulation.

Hew do y on like thant "young" Art Whitehead. Tell Betty she married a boy.

Best to a 11, Jim Horan



THE PROPESSIONAL

# Dec. 78/vol. 10

The Professional Photographer (ISSN 0033-0167) is published monthly by PPA Publications and Events Inc. 1090 Executive Way, Des Plaines, IL 60018 (312) 298-4680

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The Professional Photographer, official journal of the Professional Photographers of America, inc., is the oldest exclusively professional photographic publication in the Western Hemisphere (founded 1907 by Charles Abel, Hon M Photog ) Incorporating Abel's Photographic Weekly. St. Louis & Canadian Photographer, the Commercial Photographer, the National Photographer

YEARLY.SUBSCRIPTION \$14 in the USA and possessions (nonmember edition), \$25 foreign, back issues \$2.25 postpaid. PP of A membership includes \$7.50 annual subscription PPA Publications and Events, Inc 1090 Executive Way, Des Plaines, IL 60018 Microfilm copies, \$6\text{20 annual subscription order direct from University Microfilms, Inc., 800 N Zeeb Rd., Ann Arbor, Mi 48106

Second-class postage paid at Des Plaines, Illinois and at additional mailing offices. Circulation audited and verified by Verified Audit Circulation Corp.





Reg U.S. Pat. Off.®

BPA Membership Applied For October 1978

## 'Forgotten' Photographer Honored with Mountain

A Civil War-era photographer received landmark recognition early in September, when a mountain near Salt Lake City was named in his honor

The photographer, Timothy O'Sullivan, was an assistant to Civil War photographer Mathew Brady. In 1862, O'Sullivan left Brady and went on to photograph numerous Civil War battlefields After the war, he accompanied a government-sponsored expedition to survey territory in the West. His photographs of the untamed wilderness helped to illustrate the vast, untapped resources in the area. He died in 1882, at the age of forty-two.

O'Sullivan was all but forgotten until nearly a century later, when James D. Horan, a New York writer, was researching a biography of Brady Horan discovered O'Sullivan's existence—and his photographic skills—and in 1966, published Timothy O'Sullivan America's Forgotten Photographer

Several years ago, Arthur Whitehead, a Department of Agriculture photographer from Salt Lake City, read the book and decided that O'Sullivan's obscurity was undeserved. He began

to search for an unnamed natural landmark that could put O'Sullivan's name on the map

Whitehead finally found an 11,000-foot mountain outside of Salt Lake City Studies of geological surveys and research into O'Sullivan's significance to the region took more than a year But finally, on August 10, Whitehead received word that the Board of Geographic Names had approved the proposal, and Timothy O'Sullivan would get his mountain.

# DESERT NEWS, THURSDAY, JUNE 7, 1979

Photo courtesy of Joseph Bauman

hotographer Timothy H. O'Sullivan took this 1864 picture of Rappahannock Station, Va.

# Peak named in honor of pioneer photographer

By Elizabeth Schoenfeld

Deseret News staff writer

A majestic 11,000-foot mountain 23 miles southeast of Salt Lake City has been named in honor of Timothy H. O'Sullivan, a forgotten photographer who first recorded much of the area on primitive glass plates.

O'Sullivan Peak now stands as a monument to the man who recorded countless scenes throughout the Mountain West as the photographer for the Clarence King Geological Survey in 1867 and the George Wheeler Geological Survey in 1871.

Those expeditions took O'Sullivan over large areas of the Rocky Mountains, the Great Basin, Utah, Nevada and Arizona.

O'Sullivan is credited with making the first photographs of Great Salt Lake and many outstanding pictures of the Wasatch Mountains, including the area containing the peak that now bears his name.

He also was a one-time apprentice of Matthew Brady, the famed Civil War photographer. Many of O'Sullivan's finest photographs of the Civil War have been mistakenly attributed to Brady.

O'Sullivan's work took him through the major battles of that war — he and his mule-drawn darkroom were under fire from Second Manassas to Appomattox.

On the two expeditions he made to the West, O'Sullivan dispelled the myths and half-truths that Eastern residents had. It was his pictures, obtained after great hardships and physical risks, that helped changed the West from myths to reality.

He was lean, tough and had a mustache and a tanned face. Diaries of expedition leaders describe O'Sullivan as a modest, light-hearted companion who never hesitated to risk his life for the company. They said he was a born leader of men and more than once was given command of side and forage parties traveling through dangerous Indian country.

O'Sullivan returned to his home on Staten Island, N.Y., in 1882, where he died of tuberculosis at the age of 42. His body rests in an unmarked grave on the island.

O'Sullivan Peak may be the first monument to his work.

The suggestion to name O'Sullivan Peak came from Art Whitehead, a U.S. Forest Service photographer who contacted the Utah Committee on Geographic Names, an affiliate of the Utah Historical Society. Kent Malan is chairman.

Anyone wanting to suggest names of outstanding Utahns to the Geographic Names Committee should contact Malan through the Historical Society, 307 W. Second South, Salt Lake City, Utah 84101. **8 B** DESERET NEWS, THURSDAY, JUNE 7, 1979



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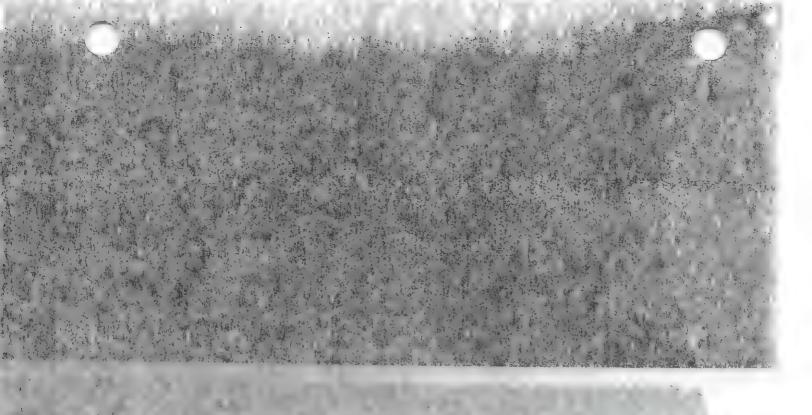
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One hundred and nine years after the death of Timothy O'Sullivan, a West Brighten man who became known as "America's Forgotten Photographer," the federal government has decided to remember and honor O'Sullivan.

Three weeks ago government officials named an 11,275-foot mountain peak outside of Salt Lake City, Utah, after O'Sullivan, making him, it seems, the first States Island resident to be so hesored.

The O'Sullivan designation came about because of a government photographer in Salt Lake City, Art Whitehead, who read a book about O'Sullivan and feit that it was high time that he be recognized for risking his life to take pictures of the Civil War, and subsequently the uncharted Wild West.

Whitehead had been reading a 1966 book on O'Sullivan's life and his photo-graphs James D. Horan. At one point, Heran indignantly points out that despite his work in photographing the

# Itah peak may be named or early photographer

An 11,275-foot peak on the Wesatch actographer.

The Utah State Committee on Goog-The Names has recommended that the munitain, 32 miles southeast of Salt links City, be named O'Sullivan Peak and Thuothy H. O'Sullivan.

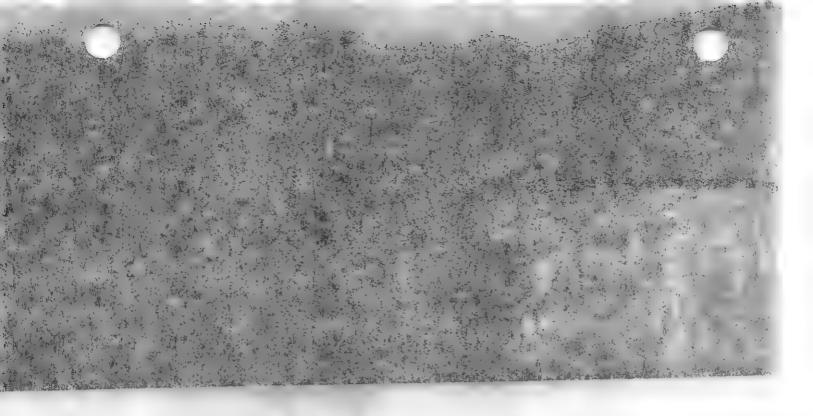
The authors name committee is expected to approve the state recommendation, with will make the name

Art Whitehead, a local photographer, Forest Service employee and

history buff, suggested the naming of the peak for O'Sullivan.

O'Sullivan took many pictures of the Civil War and so to of the earliest photos of the Old West. He was the official photographer for both the Ken-survey expedition of 1837-69 and the Wheeler expedition of 10.1-75. He dist survey and photography work in the area that may bear his name.

Whitehead said he suggested the name because he read a book calling O'Sullivan the "forgotten photographer" and decided the explorer needed some recognition.



# O'Sullivan's Peak

# A mountain for a master

Early next month, a gaggle of dignitaries will gather atop an 11,000-foot mountain just outside Sait Lake City and, aviid great fanfare, proclaim that henceforth that peak is to be known on official maps as O'Sullivan's Peak.

Credit for this geographical partial tion should be divided equally between a well-known author who lives in Little Falls and a not-so-famous but persistent Utah photographer whose roots are in East Orange.

Why O'Sullivan's Peak? The story starts about 20 years ago, when James D. Horan, who's written extensively about the Civil War and the West—he's the guy who rediscovered Butch Cassidy and the Sundance Kid, for one—published a book cailed "Mathew Brod Red Historian with a Camera"

Red Horan, as be was silled the sail of the sail.

War battlefield pictures. Not an well-known is the fact that about 36 percent of the pictures usually attributed to him were actually taken by his assistants, including a young Irish Immigrant named Timothy O'Sullivan.

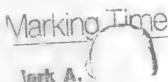
O'Sullivan, who lived on Staten Island near Brady's mansion, went to work for the great photographer while still in his teens. In time, O'Sullivan was dispatched to help run Brady's Washington studio, where the great and powerful in government came to be photographed. The war was less than a year old when O'Sullivan left Brady's earn' almost every

go out on his own.

read the book three times, said Arthur Whitehead, and had become an O'Sullivan fanatic. And after much research he had discovered that not a river, lake, or hill had been named after the great histographer.

photographer.
Whilehead's dismay at that fact was based primarily on O'Sullivan's postwar accomplishments. After the Civil War, when the federal government decided it was time to expand into the New West, Congress appointed Clarence King to head an expedition to survey all the ter-

See O'SULLIVAN, Page D-4



# O'Sullivan

Rockies and the castern slopes of the Sierra Nevadas.

This was an area that had been inhab-Thus was an area that had been inhabited by trappers. a few gold prospectors, some poor and sickly Indians, and little else. To some in Washington, it was just a vast desert fit only for a few military outposts. To others, it was an unknown but potentially rich resource.

King was clever, in addition to stocking his expedition with the best young scientific brains, he took along Timothy O'Sullivan figuring correctly that a few

O'Sullivan, figuring correctly that a few good pictures of the area would be worth volumes of reports to Congress. would be

The result is a magnificent natural aThe result is a magnificent natural history record, much of which was reprinted in Horan's book, of some of America's wildest and most beautiful country, from the great falls of the Shoshome to the majestic Snake River to the icebound Wasatch Mount

Utah peak may be named for early photographer lork A. Range may be named after a frontier the plant state Committee at the Property of the American Committee at the Property of the American Committee at the Property of the Prope () Sullivan Peak or if war and western fronter phone, in he wastern fronter phone, in he is a distribution of the Wastern fronter and work in the Wastern fronter and who did work in the Wastern fronter and who wastern fronter fronter and the wastern fronter front Photographer is honored

109 years after his death photographer

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# The Intermountain Photographer



# Wayne Fox Named Photographer of the Year



A FINE COLLECTION of trophies — and they all belong to Wayne Fox. The high points they represent captured the Photographer of the Year award for Fox. His wife Marsha shares his proud moment.

# Jackson Hole July 12, 13, and 14 Be There For Fun — Plan Now

Picturesque Jackson Hole, Wyoming, will be the setting for the Summer Quarterly. Float the Snake River in a rubber raft... play golf in the shadow of the Grand Tetons... hiss the villan during the melodrama at Dirty Jack's Playhouse... bask in the sunshine... take photographs... ride a helicopter and take closeups of the Tetons... it's all part of the Summer Quarterly.

"Plan your vacation to include the Summer Quarterly" says Jim King, new IPPA treasurerelect and chairman of the Summer Quarterly event. "Jackson is a fun place to go for a vacation there's always plenty to see and do and it's a photographer's paradise." Stan Cedarleaf, M. Photog. Cr., of Belville, Ill. will be the speaker. His topic is Indoor Senior

Stan Cedarleaf, M. Photog. Cr., of Belville, Ill. will be the speaker. His topic is Indoor Senior Portraits — Outdoor Senior Portraits. Cedarleaf is the originator of the "indoor nook" concept.

Theme of the quarterly print competition will be "The Old West". In addition to the photographs for the contest you are invited to bring photographs of your choice for a print critique. Cash prizes are planned for the "Old West" competition.

"Attend the Summer Quarterly July 12, 13, and 14, Saturday, Sunday and Monday. Headquarters will be the Virginian Motel. You will be making your own reservations. Remember we



WAYNE FOX - Photographer of the Year

#### Wayne Fox Sweeps Awards

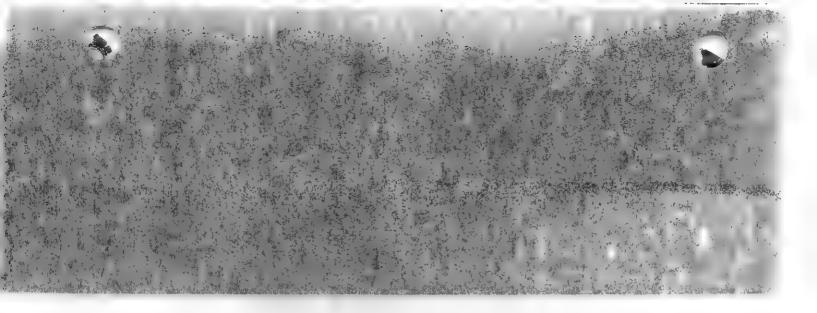
From an interest in photography kindled while he was serving a mission for the LDS Church in Minnesota just a few years ago to sweeping the competition to become 1980 Photographer of the Year is quite a step. But Wayne Fox of Hennifer, Utah, has come up fast and developed into a top photographer. A member of the IPPA for only four years and in professional photography only a short time prior to that Wayne Fox has been a hard worker and eager student.

Demanding of himself, excellence, right from the start might well be a hallmark of his quick rise to the top of photographic exhibitors at not only our convention but conventions in Idaho's association and the Rocky Mountain PPA. Three years ago he entered his first prints at the IPPA. The next year he entered again and came home with a trophy for first place in Children's Portraiture. Since then he's been a consistent winner. In 1978 one of his photographs was accepted in the 1978 PP of A Loan Collection.

This year at the IPPA Convention he earned an accumulative total of 483 points to be named Photographer of the Year.

While he grew up in Denver, Colorado, he

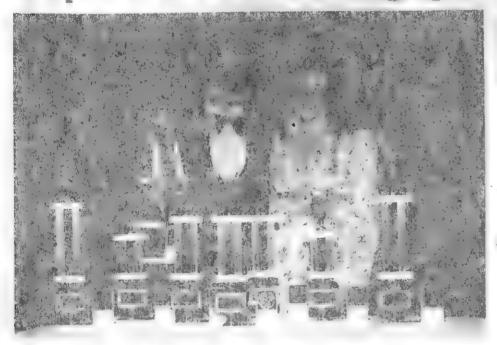
(Continued on page 8)



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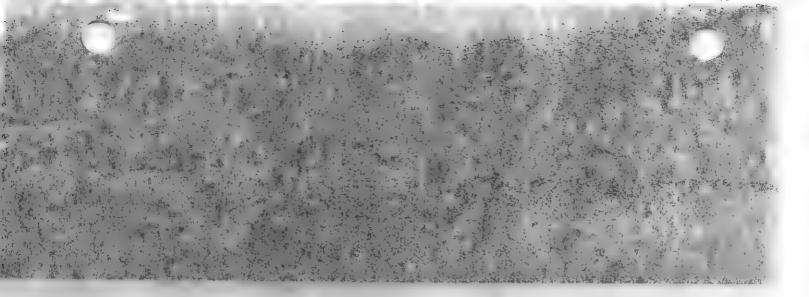
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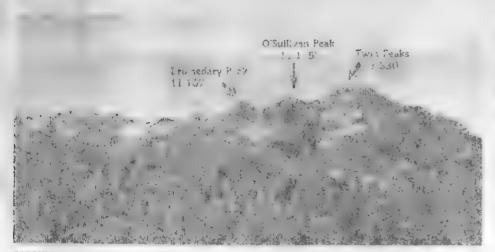
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While he grew up in Denver, Colorado, he (Continued on page 8)





O'SULLIVAN PEAK is located on the magnificent Wasatch mountain range and is easily seen from downtown Salt Lake City.

#### The Human Side of a Mountain

## is the Story of Three Men Only Two of Whom Ever Met

He didn't want to move mountains, just to name one. Future map makers will be designating a lofty peak overlooking Salt Lake City as "O'Sullivan". And behind that name is our story.

Art Whitehead, regional photographer for the U.S. Forest Service in Ogden, Utah, didn't set out to name O'Sullivan peak by climbing the mountains but by reading a book.

The book "Timothy O'Sullivan, America's Forgotten Photographer" by James D. Horan left a lasting impression on him.

"I was impressed with a part of the book where Horan stated "There are several valleys, mountains and rivers named after western photographers, but O'Sullivan, one of the greatest, has no living monument to his work. I hope that some snow-capped peak, quiet stream, or lonely valley will someday carry the name of Timothy O'Sullivan in tribute to this gallant American Photographer".

"I began to think about O'Sullivan's great work and what he had meant to the west" says Whitehead.

O'Sullivan obtained his photographs under great hardship and physical risk and with equipment which today's photographer would consider primitive indeed. He was a contemporary of Mathew Brady during the Civil War. In fact, O'Sullivan as a youth had been introduced to photography by Brady. They both lived in Staten Island, New York. O'Sullivan, as Irish as his name was born in Ireland, but left there at age two and grew up in New York. He became one of Brady's photographers during the Civil War. O'Sullivan's mule drawn darkroom was often under fire and his photographs like all others taken by Brady's associates, were labeled "Photo by Brady". Brady emerged the Civil War famous. O'Sullivan, who is credited with taking many of these Photos by Brady was still unsung and destined to remain that way.

In 1867 O'Sullivan's darkroom wagon headed west where O'Sullivan's photographs helped change the west from myth to reality. As photographer for the Clarance King Geological survey in 1867 and again for the George Wheeler Geological survey in 1971 he made some of the first photographs of the Great Salt Lake. Other subject matter was mountains, including the Wasatch and the peak which now bears his name.

O'Sullivan Peak is located about 23 miles southwest of Salt Lake City and rises 11,275 feet southeast of Twin Peaks and approximately 1500 feet southwest of Dromedary Peak.

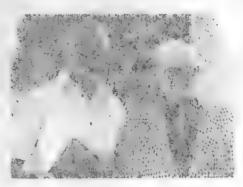
"I had worked as a photographer on survey crews and climed Utah mountains with a camera. I guess I felt a bond with O'Sullivan" recalls Whitehead, who in addition to being a photographer is a history buff.

While Art's equipment is simple and almost goof proof his counterpart of more than 100 years ago faced some stiff odds. A large 20 x 24 inch camera which used wet collodion plates. Just getting the glass plates coated with the substance necessary before exposure was an art. And after the photographs was taken he had to develop it quickly. Water, so necessary in photography developing processes, had to come from nearby streams and they had to be located since they were in somewhat uncharted territory.

"I wrote to John H. Horan and told him, I'm going to take you up on this request to get something named for O'Sullivan. He photographed the Great Salt Lake and it would be a natural for something in Utah to be named for him." Horan was delighted. Art, who knew how to go about getting a landmark designated, began pouring over maps and locating what wasn't named. "I wanted it to be seen from town."

"About that time Horan called from Little Falls, New Jersey, his home, and said he was coming this way and would stop enroute to Sun Valley for a plane change and would I meet him. I did and the more we talked the better the project seemed to be" says Art.

Art is originally from New Jersey and the bond between the writer and the reader was (Continued on page 8)



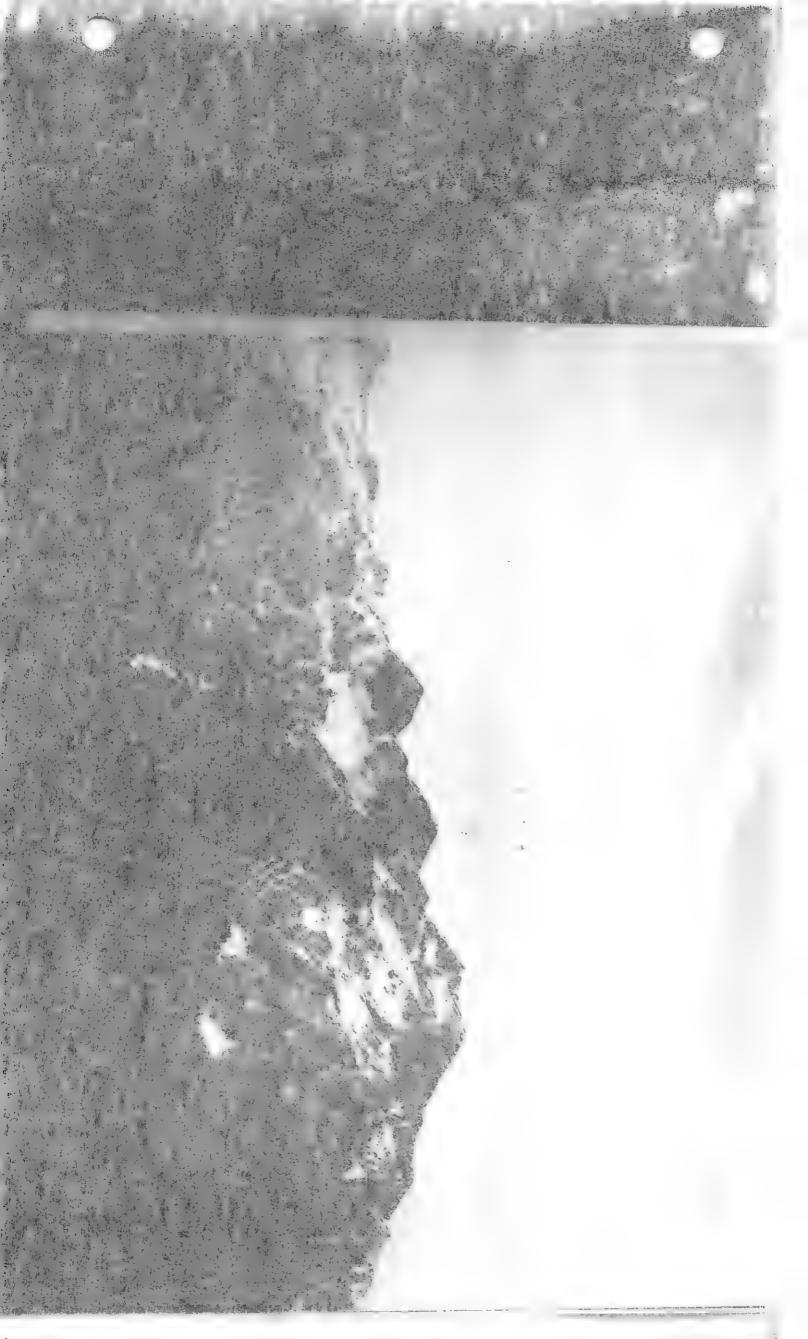
A UTAH PHOTOGRAPHER, Art Whitehead, left, read a book by James D. Horan, right, and embarked on a campaign to honor a Civil War era photographer who had photographed Utah as part of a geographical survey in the mid 1800's.

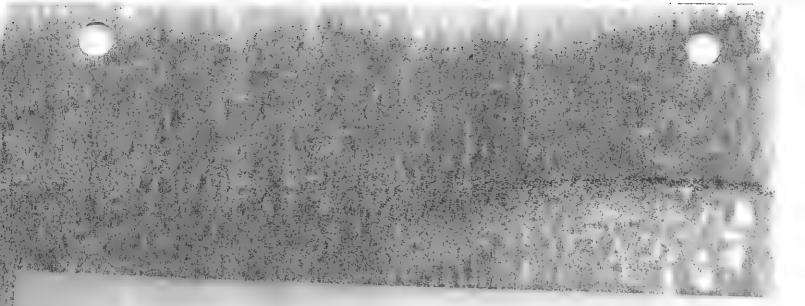


THE ONLY documented photograph of Timothy O'Sullivan taken in 1890 while he was one the Darien Expedition. Captioned "Photographer at Pinogana" the photograph is part of the James D. Horan Civil War and Western Americana Collection. Today's photographers would find his equipment a trial. His large 20 x 24 inch camera used the wet collodion plate system. This required coating the glass plate immediately prior to making the exposure and developing it quickly. His mule drawn darkwagon was also a far cry from today's modern darkroom.

Twin Peaks O'Sullivan | Peak | 11,175 Dromedary Peak







1. nan Side of the Mountain . . . (cont. from page 7)

restablished as the two men talked about wanting to honor a third man neither would ever know except through his photographs.

Art met in 1978 with the Utah State Historical Society's Naming Committee. He presented his facts. The peak was undesignated Some of the cathons on the rang (Sullivan had phorograph ed. He had made a contribution to the west and most specifically to the Salt Lake area. The peak could be seen from Salt Lake City. He had done his homework well.

"The committee approved it that night. It was later submitted to the Federal Historical Society who three months later also approved it. O'Sullivan Peak had been approved by the Board on Geographic Names in Washington D. C. and was now a reality." Art recalls.

And so a mountain peak in Utah, lofty and snow a reality. Art recalls. lighthearted Irishman who died in Staten Island at age 42 of tuberculosis and was buried in an unmarked grave.

"I'd like so see a formal dedication of the peak sometime and perhaps put up a plaque to Timothy O'Sullivan on his peak." Art Whitehead concluded.

# Novel Approach Nets Paid Vacation Trip

Morris W. Grover of the Gallery in Midvale, Utah, is a pictorial photographer who has created his own opportunity to spend three weeks in the South Pacific photographing scenes in Hawaii, American Samoa and Western Samoa.

He went to a sales presentation for condominiums. He shook his head at the photography in the slide demonstration and at the wall decor. He could do better. Introducing himself as a professional photographer (IPPA card helps), he offered (as speculation) to photograph the company's condos in Park City, Utah, and demonstrate the appeal of good photography.

"As a result they purchased a wall decor set and made an offer which started me on a fantastic paid vacation to the South Pacific. Round trip air fare and lodging in Hawaii in exchange for photographing their condos at Waikki.

At his own expense he traveled from Hawaii to Pago Pago. There he introduced himself to the director of the local museum and explained his interest in a photographic study of the island. Then things became exciting. He was hired by the director of Tourism, provided a driver, the assistant director, and taken to the points of interest. More opportunities. He photographed the Miss American Samoa Pageant contestants, the Governor and the Governor's mansion. Talking with the director of the Hayden Museum he mentioned he had a traveling pictorial photograph exhibit, It's now booked for next year at the museum. The agreement, shipping costs for the exhibit and air fare and expenses for the photographer. "There goes another paid vacation for next year, all in a day's work." Grover said.



## Wayne Fox... (cont. from page 1)

kept moving to smaller towns while he pursued his photography career. First he was in Orem, Utah, at the ZCMI Studio under the tutorship of Bill Beal, former IPPA president and long time member of the Board of Directors. After 10 months he returned to Hennifer. Utah, where he operates a portraiture and wedding business. He serves as an IPPA director and current IPPA treasurer. His favorite phase of the photography profession is portraiture and his favorite boosters are his wife, Marsha and his two children. Alisha and Derek.



WHAT AM I bid... I have 10 --who'll make it 20... who... Days Newman became a fast talking auctioneer at the Scholarship Banquet.

('onvention was Great . . . (cont. from page 3)

Honest John and Tricky Vikki added sparkia and fun. Potty passes. Imagine! The Jasor Hailey print went to Richard and Ann Thayne Loss of activity in this department. All proceeds went to the Scholarship Fund.

The Appreciation Luncheon honoring our speakers and exhibitors and judges and committees — and just about everybody had a bit of fun added (which some persons thought was for real) with convention chairman Blaine Downs being tossed into the swimming pool.

The Awards Banquet was fun and featured a special entertainment package with Jack Hart a magician, who took the shirt off Dave Haygood's back, socks off Warren Bybee — and wallets and watches from just about everyone on the stage.

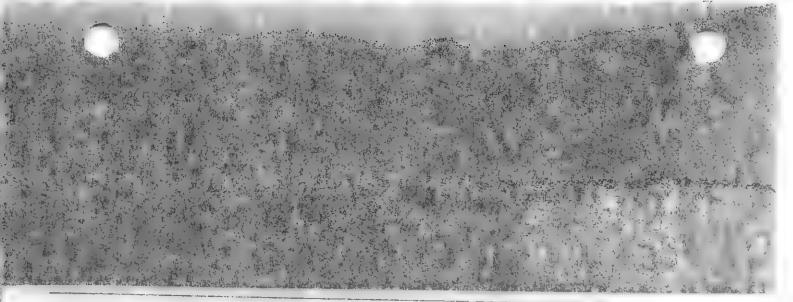
The luster of the awards, carried off mostly by Wayne Fox of Hennifer, Utah, was crowning touch as the convention goes vowed to get back home and get started on competition work for the next convention — and to take an Old West photograph for the Jackson Quarterity.

The concenus - the convention was great!



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Yesterday

# Timothy O'Sullivan: A Frontier Photographer

A photographer who loved adventure, O'Sullivan took some of the earliest and most striking photographs of the Silver State. By Joyce Hahn

ong before Ansel Adams and Edward Weston stood behind a camera, great photographers were capturing the spirit of the West. Among them was Timothy O'Sullivan, who practiced his craft from the Civil War days until his death in 1882.

O'Sullivan was born in New York City in 1840. He studied and worked with Matthew Brady. At age 21, during the Civil War, he joined Brady's army photography corps. Intrepid photographers and their nuledrawn vans went into the battlefields and photographed the sad, often grisly scenes of a terrible war. O'Sullivan also worked with photographer Alexander Gardner, who published The Photographic Sketch Book of the War. The book contained 100 photos, 44 of them credited to O'Sullivan

When O'Sullivan left the army, nothing could persuade him to return to a New York studio. He had learned to love the excite-



Portrait of the photographer, Panama.

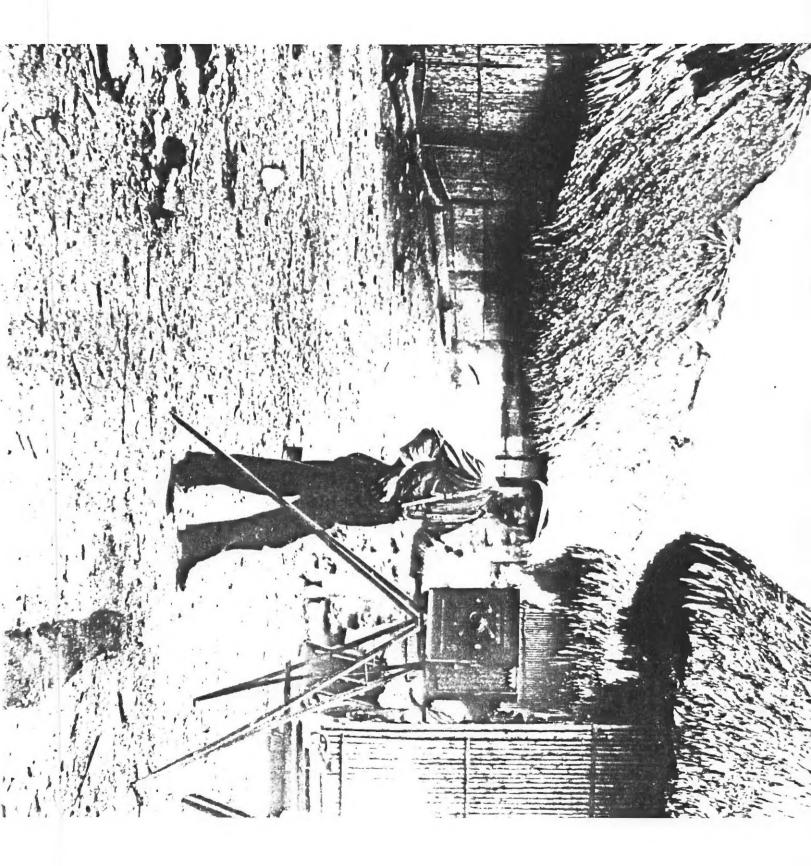
ment and challenge of life as a wartime photographer. In 1867 he joined explorer Clarence King's Fortieth Parallel Survey King, O'Sullivan and other recruits were document the wilderness east from California and suggest possible routes for the railroads.

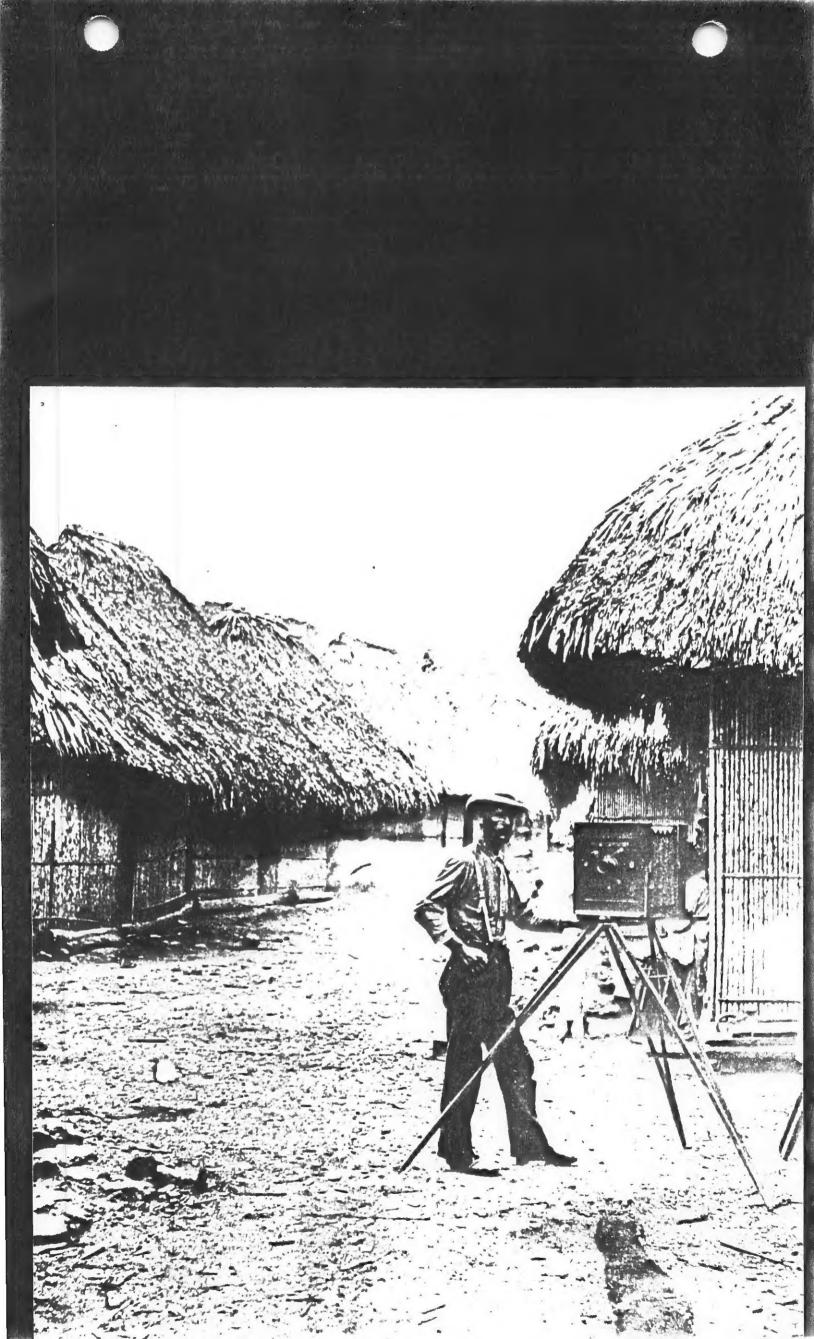
Starting from the eastern wall of the Sierra, they explored a large portion of Nevada. King was also in his twenties and equally adventurous and rugged as O'Sullivan. Together they had many adventures, and in spite of the incredible technical difficulties of the photographic process in use at that time, O'Sullivan captured many superb images

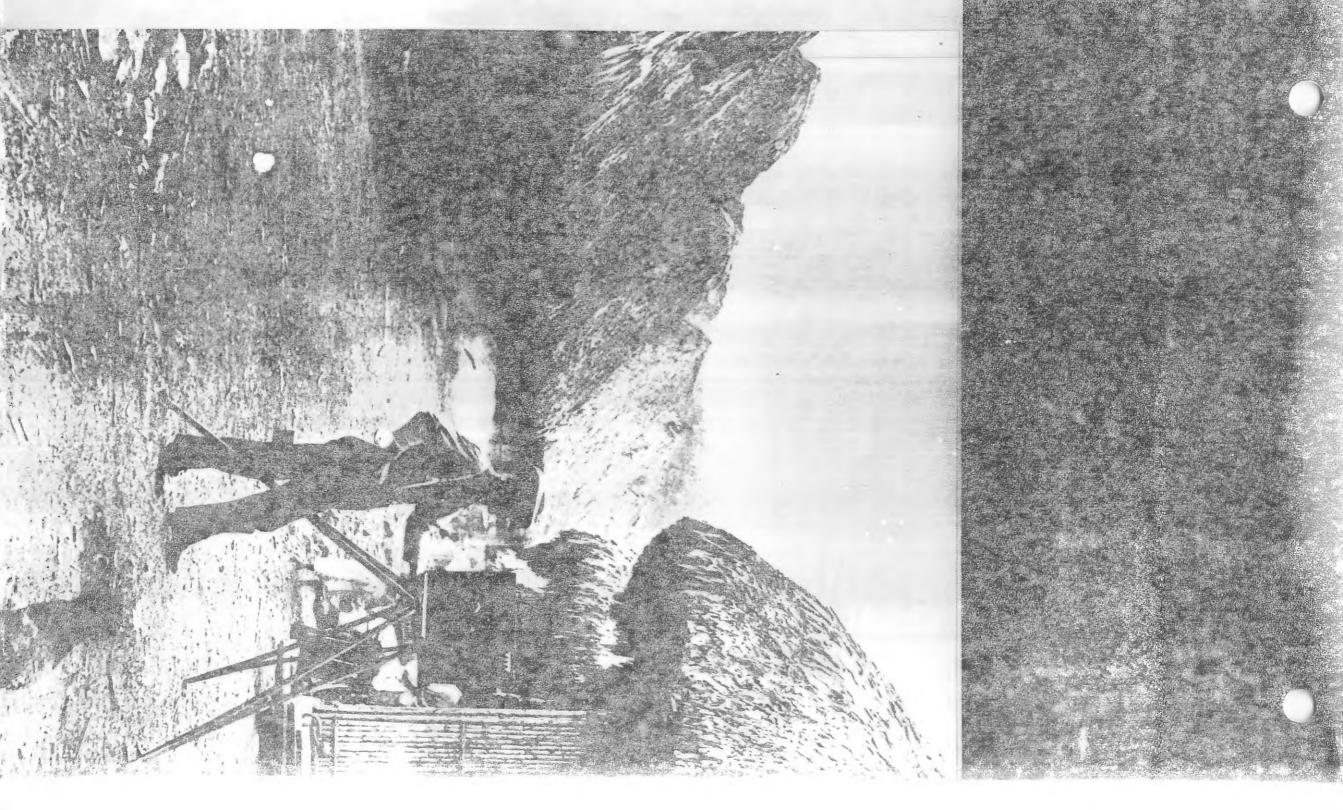
He was fascinated with the light and shadows of the western desert and its lonely grandeur. While the expeditionary group was taking a two-week rest near Sanc Springs, Nevada, O'Sullivan loaded an ambulance wagon and four mules with his

Fascinated by the play of light and shadow in the Nevada desert, O'Sullivan set off alone with his ambulance-darkroom. He took this photograph at Sand Mountain, east of present-day Fallon and near the old Pony Express station at Sand Springs.









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